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DRAPERY DESIGNS BY JOSEPH P. McHUGH & CO.

WE have been favored with the drawings of two drapery designs for windows, and a design of mantel drapery, recently executed by the firm of Messrs. Joseph P. McHugh & Co., of New York. The style is Louis the XVI throughout. The tufted cornices in Figs. 1 and 2, and the mirror frame in Fig. 3, are in pale green satin. The draperies are in a silk lampas, figured in silver on a pale green ground. The entire scheme of drapery is particularly adapted for use in a boudoir, where the surroundings would be light and delicate in effect.

MRS. HENRY L. THORNTON. "I am a young housekeeper. As best suited to our limited means my husband took a suburban cottage, not more than half an hour by railroad remote from the city, yet in so sequestered a spot as to seem, indeed, of the country a part. In every particular it is picturesque—a little *chalet* perched upon a rocky hillside; a brook winding its way and babbling at the foot; ferns spring up here and there; a few bright patches of flowers, and embowered in oaks. Altogether it is attractive; and to render our pleasure complete, it is my wish that the interior of our little home should be as attractive as is the exterior. But to do this much depends upon my own device. My husband's only income is from his salary, which is not large, nor are we able to minister to tastes, naturally æsthetic if not luxurious, in much expenditure in house-furnishing. Can you give me an idea as how I may supply me certain small fancies in tables, brackets and the like, for the chance bits of bric-a-brac, curios and books, in which I am sometimes remembered by generous friends. As is the case with the majority of husbands, mine likes best in his household what is most nearly devised by his wife."

As intimated, the situation with you is not an unusual one. The smile in the household appointments which is most enjoyed by a husband is that evoked by his wife's own industry, genius or skill; and we take special pleasure in encouraging all domestic endeavor which has for its aim the beautifying of home surroundings. Pretty little tables, brackets, and other minor contrivances in furniture, are simply contrivances of any wood or boards available which the wife, or the husband if at all acquainted with joinery and the use of tools, can create, or which can be made by a country carpenter. The tables may be square, with square legs, and built up with as many of the irregular shelves which now appear in bric-a-brac tables as one would like; or they may be round or oval, and mounted on four legs. The most pleasing method of finish is with the ivory-white paint which shows the ivory polish when dry. This may be obtained in the stores that furnish artists' materials already prepared. The edges of the tables should be bevelled and the legs grooved, and to the edges and grooves there may be applied gilding or silvering. Floral decoration completes the industrial effort. Let a spray of flowers rest on one corner of your table, the stems straggling out and broken off at the edges, and let blossoms and sprays fall here and there as available places may suggest—the aim being the charming carelessness which nature suggests to art. A very beautiful little table, not more than fifteen inches square, made with a single shelf, placed low and intended to hold a tall vase, is decorated in a scheme of nasturtium blossoms, the blossoms giving the various tints in orange-red stems in nature's coloring. A second table, fashioned with several irregular shelves, is decorated with straggling sprays and detached blossoms of wild convolvulus, in the pinks, reds and purples seen in the natural blossoms; and a third example of a painted table is in decoration of eglantine.

For wall ornamentation there are thin, smoothly polished boards, about eighteen inches wide and twenty inches deep, with beveled edges, to which are attached small, irregularly set shelves, painted and decorated as are the tables. A bracket, in illustration, with the shelves forming a series of small steps, from corner to corner, diagonally across the board, is painted white with gilt finishings, and decorated with apple blossoms. A second bracket, with the little shelves set at random on the back piece, is decorated with bunches of violets; and a third wall-board shows decoration of massed bunches of forget-me-nots and scattering pansies. The idea understood may be carried out in any old and unattractive piece of furniture, but it is not

wise to cover hard wood with paint, for paint could never be more beautiful than the natural graining of the wood as seen through a coat of fine varnish, or through the oil finish now applied to fine wood-work.

JEANIE L. MARTIN. "I am a Western young lady who has become much interested in decorative art of every description which has come under my notice. I cannot say whether tissue paper work, while of a decorative character, can be dignified with a place even in decorative art, while I have been told that tissue-paper has been made subservient to very artistic effects. Can you tell me something about this? and will you give me an idea in reference to the making of the lamp shades which simulate butterflies, dragon-flies, beetles and other insects?"

Tissue-paper work has attained excellence which could hardly have been expected in consideration of the rude attempts at artificial flower making with the material understood. Tissue-paper has, indeed, become a very interesting factor in the production of the inexpensive fancies that lend so great a charm to the household appointments of ladies who are intent to brighten

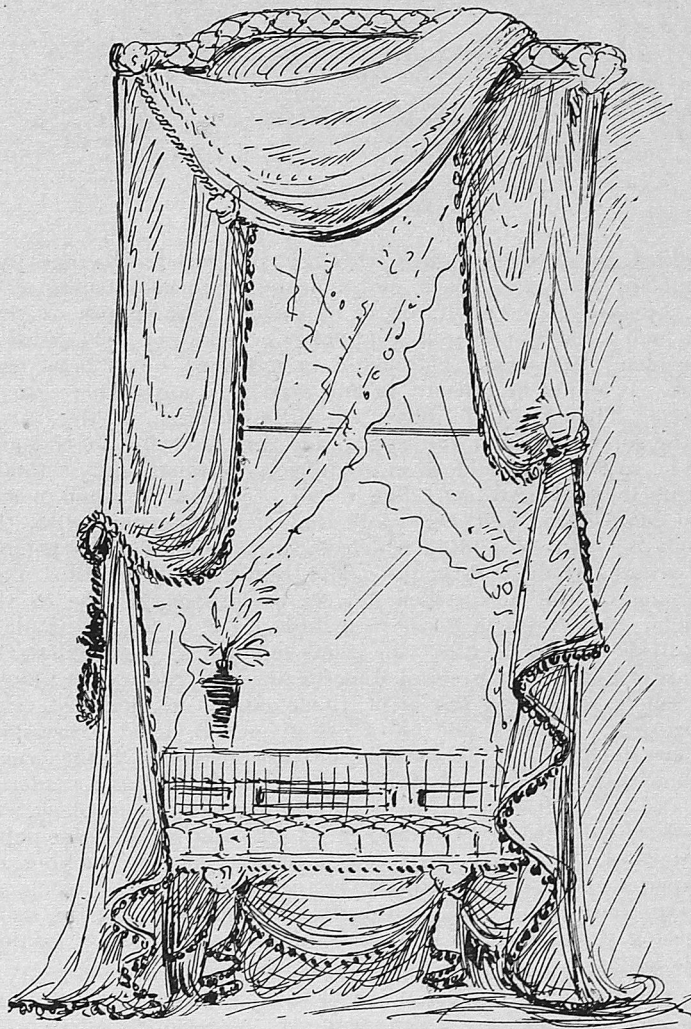


FIG. 1.

their homes through simple and economical means. The paper flowers now made are as great an improvement upon the paper flowers of the past as the French artificial flowers of the present are an improvement upon the parent attempts at flower making in Italy. But there are other fancies in tissue-paper far more pleasing in effect and more beautiful in design than the flowers. Occasion has been taken previous to this to allude to the pretty perfume-sachets made of tissue-paper in imitation of peaches, pomegranates, oranges and other fruits, and to the shades for table and cabinet lamps. The most recent outcome of fancy in tissue-paper is found in the butterflies and other insects, of which you wish to know, and in birds. The paper simulations of insects, as generally of fruits, are all of magnified size; the imitation paper birds are of natural size. For lamp shades



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in imitation of insects, there are first cut pieces of thin cardboard after the shape of the head, the body and the wings, and upon these patterns are tacked on cotton wadding, slightly rounded upon the body and the head, as in the shape given the insect by nature. The paper is then applied, crushed or

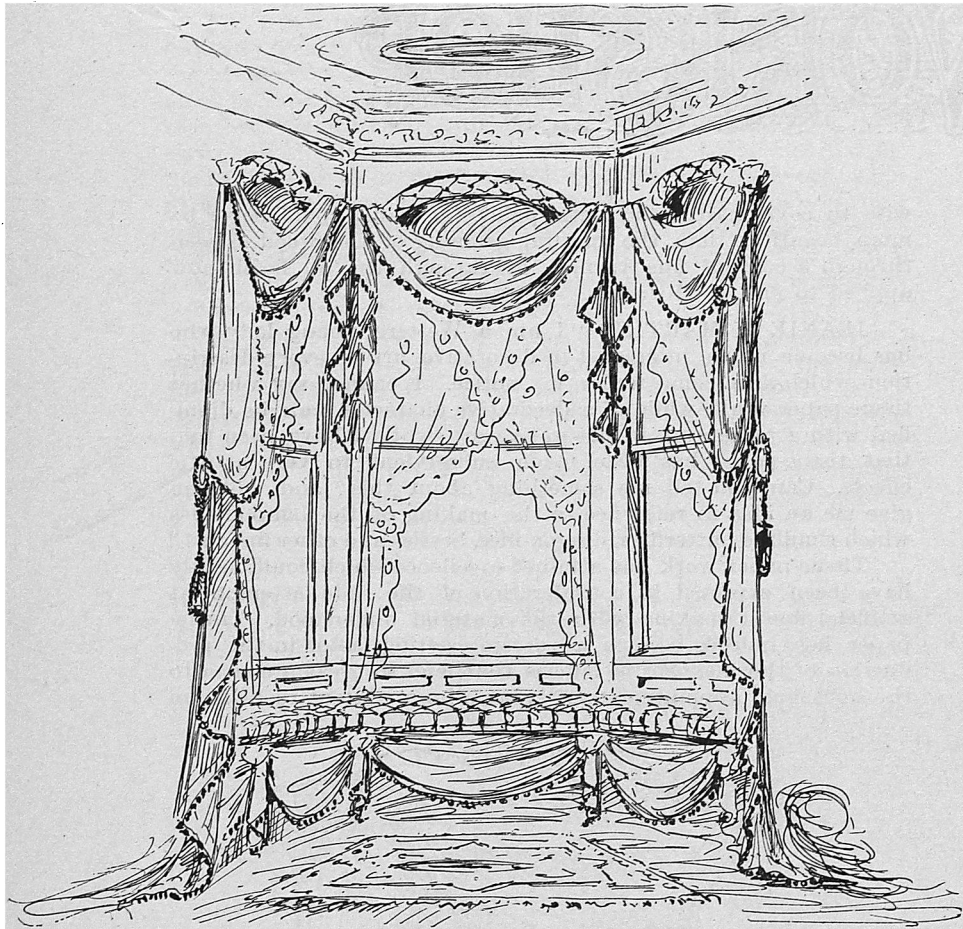


FIG. 2.

crinkled, by drawing tightly through the hand; the eyes are simulated with glass beads, and delicate, stripped feathers serve for the antennæ. The lining is of smooth tissue-paper or thin silk, and a narrow strip of gold-paper or a line of gold paint is run along the edge. The shade is mounted on a brass wire hook. It would be difficult to find a color in nature not seen in insects. They run from black to white, through all the colors of the solar spectrum, and appear in every conceivable tint and shade, so that it would be more difficult to mistake than follow nature in copying them. The brush of the artist then comes into requisition, and the spots and stripes appear, with the bands or lines of gilding which nature supplies in its yellows on wings, heads and bodies. The result is among the most pleasing of the inexpensive devices of latter day taste in the smaller decorations in house furnishing.

Birds are made after the same manner as butterflies—the colors of nature being regarded in the different species. A unique conceit is seen in a triplet of tissue-paper owls perched on a twig—papa, mamma, and baby owl given significant expressions of countenance by the cunning of the scissors and the brush. A blue jay furnishes an admirable model for a lamp shade, as do also the Baltimore oriole in its brilliant yellow and black, and the cardinal bird of Virginia, in its glowing red. Tissue paper butterflies and birds could be tastefully used in tacking on draperies, perched on mirrors, pictures, etc. There seems an unexpectedly wide field for the use of tissue-paper in the many pleasing conceits which now enter in the handy-work of fashionable ladies.

INGENUE. "They tell me that, in the cities, ladies who remain at home during the summer contrive to give an air of greater refreshing to the interior of their homes by covering sofas, chairs and other upholstered furniture, and tables with white. Can you give me any information upon this subject? I live in a city, and my husband's business keeping him so closely confined that he rarely has time for an outing; he is so dependent upon home pleasures that I am unwilling to leave him. Therefore I remain at home also. But the heat of this summer has given me so great a sense of discomfort in the dark colorings of my furniture, and in my woolen carpets, that I have determined upon having Chinese mattings for floor coverings for the next summer, and would like to hear something about the white covers on furniture. I know of no source more kindly disposed to help the distressed out of difficulties than the "Home Workshop." Thus my appeal."

You are doubtless aware that slip covers, made of furniture dimity, have long been in use for drawing over upholstered sofas,

chairs, and other similar pieces of furniture; while it has remained for the summer that has just expired to develop white covers for parlor tables. The fashion seems to have had its origin at the South, and the effect of white in a shaded room on a hot day brings an indescribable sense of comfort. Some ladies economize by having their sofa and chair covers simply of bleached muslin, managing to cut and fit the covers themselves. But if the expense can be afforded, furniture dimity is far preferable for the purpose, and it is well to have an experienced upholsterer to cut and fit at least one cover for your chairs so that you may copy it, and cut also the covers for your different sofas. The fitting of these covers is no easy job for the inexperienced. The dimity comes in white, pale drab, pale gray, and other neutral tints. White is the most refreshing, but the question of soiling so easily inclines a housekeeper to choose instead some pale tint for furniture covering when in daily use. Braid, in red, blue, or some other strong color may be used for binding; and when cut and fitted, the making of these covers is not a difficult task.

The fashionable table covers for summer use are of plain white linen damask (or rather of linen satteen) of close and heavy texture, and industrious and tasteful housewives enrich them with embroidery. Table covers embroidered in white silk or linen thread are extremely elegant. The material for making comes in widths suited to tables however large, and the pattern for the embroidery can be stamped at any house devoted to the sale of materials for art needlework; or should a lady be furnished with a stamping outfit, she may possibly find in her outfit patterns that please, and do the stamping herself. A handsome table cover, in illustration, designed for a large centre table, has for the embroidery design a garland of grape leaves of magnificent size for a border, with a great bunch of fruit and leaves, with many tendrils, in each corner—the center being conveniently left bare. The leaves are worked in button-hole stitch—the stitches of irregular depth—and the grapes and tendrils in the outline stitch—the fruit closely filled in. A handsome design for a piece of work of the kind would be a border of oak leaves, with a mat of leaves and acorns in each corner. The acorns could be very pleasingly simulated by filling in the cups with French knots. When the border to the table cover is of the character described no other finish is needed—the leaves being cut out on the outer edge. There is abundant suggestiveness in these linen covers for parlor furniture. They may be accompanied by picture and mirror draperies of painted or embroidered muslin or bolting gauze with charming effect. Barbour's threads are to be commended for all embroideries on linen.

TYRO. "As my *nomme de guerre* indicates, I am an inexperienced housewife, but I am willing and anxious to learn,

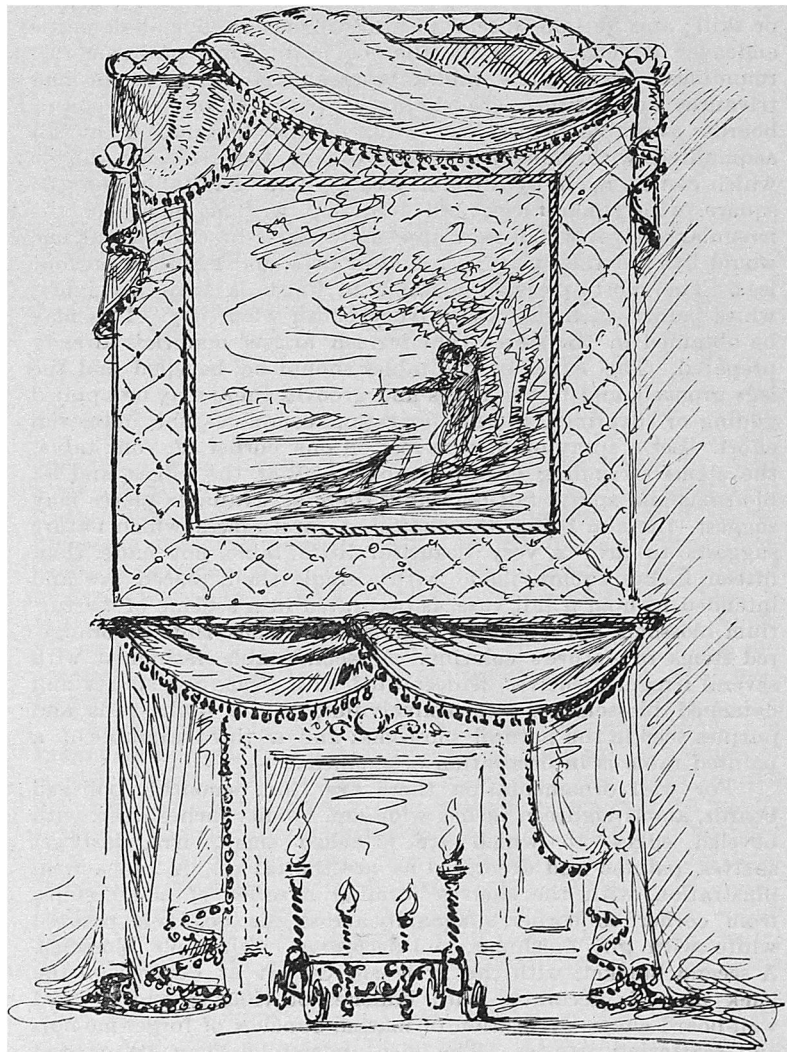


FIG. 3.

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and I am ready to be advised in any direction in which good results are to be attained at a small expenditure of money. We are not rich but we are possessed of exacting tastes—my husband and myself. But to come to the question of importance: With other belongings I have inherited several pieces of handsome old mahogany furniture—among them a clothes-press or wardrobe that is my special treasure. These pieces of furniture, with the wear and tear of several generations, are in bad condition, showing scratches and other unsightly defacement; but if committed for restoration and repair to a cabinet workman, the expense would be much greater than my husband could afford. I have been told that we could safely undertake the work of restoration at home—that many housekeepers are now doing work of this kind. Will you tell me something about it? and how to proceed in the work? A suggestion may prove of much value to me, and at any rate I shall be grateful for attention."

It is true that many housewives are now restoring their defaced furniture, and thus economizing; and some of the furniture seen by the writer has been as beautifully restored as if work had been done by the workman—the most experienced in his business. Mahogany lends itself with special kindness to the restoring process. The oldest and the most defaced piece of mahogany furniture can be made to look not only as well but even better than the new furniture of the present, in as much as the wood is improved by age. For the purpose powdered pumice stone is employed to take off all the old polish and leave the wood in the natural state. Have at hand a vessel of cold water with the powdered pumice in a convenient wide, shallow vessel. Use an old towel or other stout cloth, which dip in the water, wring out thoroughly, and then in the pumice dust; that must be rubbed forcibly upon the furniture, and into all beadings, bevelings and carvings, until every touch of the old polish is removed, and the wood presents an unsightly appearance. If this result be not effected with one rubbing with the pumice, repeat it until it is effected. Then wash off the piece of furniture through several waters, or until every grain of the pumice dust is removed, and when thoroughly dry apply one or two coats of fine coach varnish. The varnishing must be done carefully and judiciously, with neither too light nor too heavy a brush; or neither with too great nor too chary in expenditure of the varnish. The result of this restoring process for defaced furniture is a source of delight to all prudent and economical housewives.

### FERN DESIGNS, AND WHAT USE TO PUT THEM TO.

BY DORA HARVEY VROOMAN.

BEAUTIFUL soft curtains for a bed-room or lady's boudoir may be made from fine Swiss muslin decorated with a border of feathery ferns. All that is required to make them is muslin, enough for the curtains, a tooth brush, a fine-tooth comb, some jet black ink, and a quantity of pressed ferns. In gathering ferns for pressing select as perfect ones as can be found. Lay them smoothly between the leaves of some large book to press, or place them between two flat boards and place heavy weights on the top one—some bricks or a couple of heavy flat-irons will answer this purpose. When thoroughly pressed they will be ready for use.

To make the curtains first measure off the required lengths of Swiss muslin for each window, allowing enough to fall gracefully to the floor. A border of ferns is then made in "spatter work" down each curtain.

Spread an old sheet smoothly on the floor and tack it tightly and firmly. Then lay a length of the curtain material down upon it and pin it securely to the sheet at each end, stretching it enough to prevent wrinkling or creasing. Next take your pressed ferns and arrange them gracefully down the edge of the curtain to form a border. They may be fastened in place by pins or fine gimp tacks. Cover all the curtain, except the border where the ferns are fastened, with an old sheet, an old table cover, or anything that will protect it. But let it be something old as it will be likely to be spoiled with ink spots. Dip a tooth brush or fine nail brush into some deep black ink, then comb the ink out over the fern border with a fine tooth comb. This will make tiny black spots, or "spatters," of ink all over the ferns and border. Do it as evenly as possibly. When you have finished leave till thoroughly dry. Then carefully lift the pins from the ferns, remove them, and take the curtain from the floor.

You will then have a dark border band with pure white ferns out upon it. You must do each curtain separately. The ferns, if you have handled them carefully, may be used several times. These curtains will look lovely when finished. They will also be found very serviceable as they can be washed and ironed without fading. (You must not, of course, use any kind of soda or bleaching compound in the washing.) They may be hung

up with white oak poles only, or you may, if you choose, use a lambrequin.

Tidies, pillow-shams, bureau covers, and bed-spreads may be made to correspond. While "spatter work" is not new the making of these curtains is; it is my own idea and has never been published before. The set I made lasted for years, the border wearing as long as the remainder of the curtains.

A dainty summer bed-room, a room which will seem to have stolen the soft, cooling zephyrs from the woods and imprisoned them within its four walls, one which will suggest life

"Under the greenwood trees,"

may be furnished as follows: Cover the floor with white matting, or if the boards are smooth and even, color it with white oak stain, and when dry give it a coat of varnish. Lay a few bright rugs here and there. The walls should be painted or papered some soft neutral tint. Select white oak or ash furniture, the bed dressed with white spread and pillow-shams of fern designs in "spatter work." Bamboo chairs and couch. The windows hung with curtains as just described. Some dainty bits of water-colors or sketches framed in flat oak frames, a light ash book rack with some books or magazines upon it may dress the walls. A dainty, pretty little reminder of some pleasant jaunt, made as follows, may also be added to this summer room:

While in the fields or woods gather some grasses, a few daisies and buttercups, a sprig or two of clover, or any other pretty wild flower, and press them on your return home. When dry arrange them artistically, using a little mucilage, on a rough square of Whatman's drawing paper. Mark where and when gathered in one corner. Frame in a flat oak frame, and you will have a very effective memento of some pleasant trip.

A cushion or two made of some pretty cretonne or chintz and filled with pine needles, for couch or rocking chair, will also bring a breath of the woods into this dainty nook.

### SUMMER NOTES.

BY MARY FRANCES HARMAN.

I HAVE in my desk a printed rule for hanging a hammock, which is yellow with age, and which is yet all untried, simply because just the right place and sufficient space have never been available. Perhaps those of my readers who live in the country and have all outdoors at their disposal, may be glad to try the experiment.

The head end, so says the rule, should be 6½ feet from the ground, and the foot end 3½ feet. This secures the most desirable curve for the ease of the occupant. The head end should be fastened to the hook by a rope less than a foot long, just long enough to attach it properly, while that at the foot should be 4½ feet long. This gives freedom for swinging the lower part of the body while the head is nearly stationary. I gave these directions to a carpenter the other day, but he was not able to follow any except that relating to the head end, as the only available places for the hooks covered such a space that the foot end had to be raised considerably. But the hammock is very comfortable as he has hung it, and is much enjoyed by the whole family, as it is indoors, and takes the place of a sofa in the family sitting room. Hammocks are coming to be used this way, especially by invalids, and they may easily be hooked back against the wall when not needed. They are more suitable if made of cord in the natural color, or else of that which is bleached quite white. To be effective they must contain two or three gay pillows, the coverings of which harmonize in colorings, and these coverings may be either of turkey red bandanna handkerchiefs, or of plain, dark gingham.

Down pillows are, of course, most luxurious, but they are not by any means indispensable, as dried clovers, dried rose leaves, and even paper torn into small bits are used for the purpose.

I knew a young boy once who made several beautiful hammocks during a summer vacation and much enjoyed the work. When the little trick of the knot is once learned netting is easy to do, and if a fine strong cord is used it will well repay the labor.

THE tea-table is an established feature on the tennis ground, and many clubs have a small house where they serve refreshments after the game. One such club-house in a suburban town near New York is a single-storied structure with a dark red sloping roof, and on this roof are several wooden boxes in which bright flowers and trailing vines are growing. The reception room is in white and gold with wicker furniture and light colored hangings, and on the pretty piazza are placed several tables daintily set out for tea, with a bowl of flowers for decoration in the center of each one.